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THE
PADLOCK

A COMIC OPERA:

as it is Performed at the

THEATRE - ROYAL

IN

DRURY - LANE.

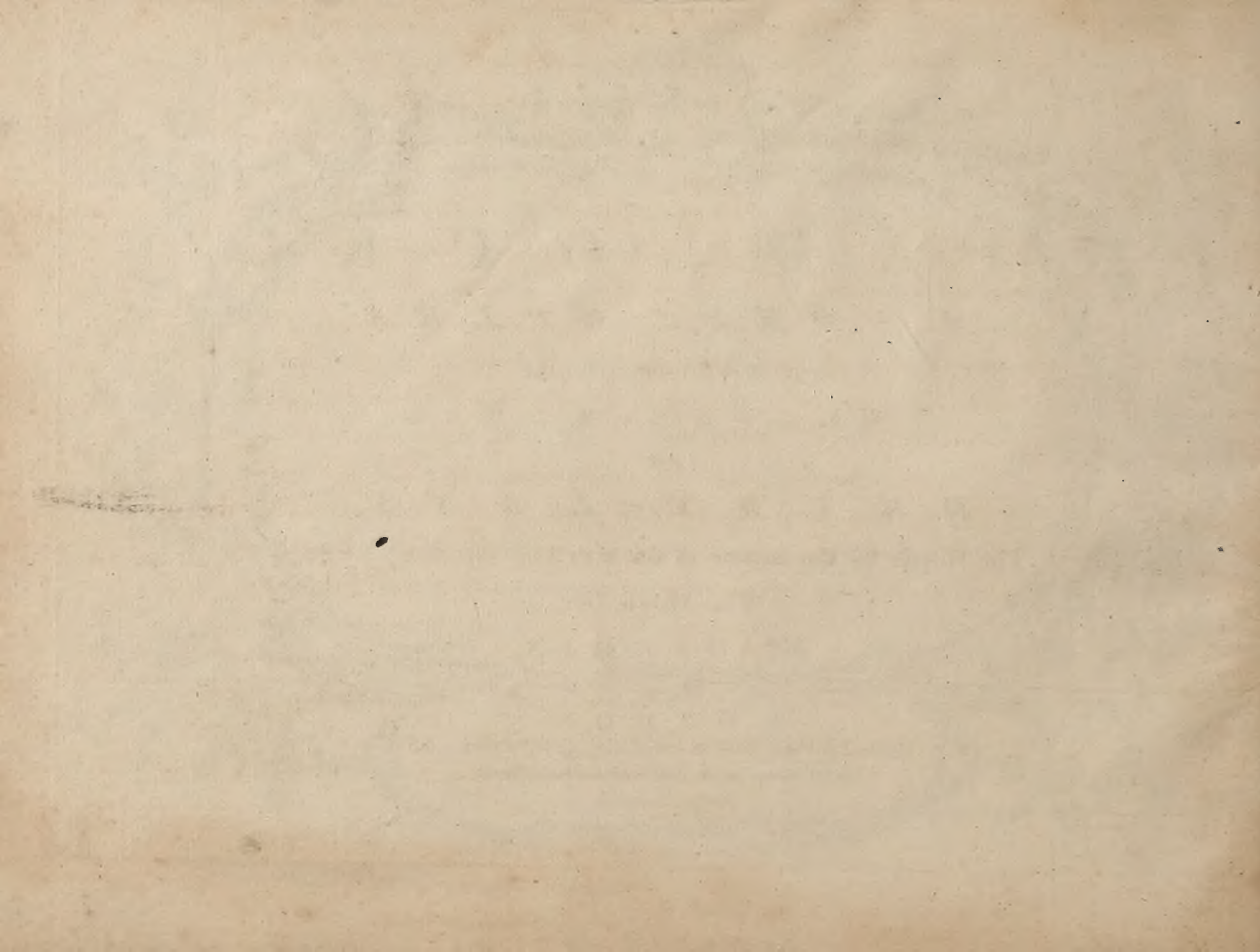
The Words by the Author of the MAID of the MILL, &c. &c.

The Music by

M^r. DIBDIN.

LONDON:

Printed for the Author & Sold by J. JOHNSTON, at the
Music Shop near Northumberland-House
in the Strand.



To M^r. Garrick

I cannot reflect without Pride Madam, that a Lady of M^{rs}. Garricks Taste approv'd this Musick before it had receiv'd the Sanction of Publick Applause, and permit me to Boast that some part of its Success is owing to Judicious Changes in Consequence of your Observations upon your first Hearing it.

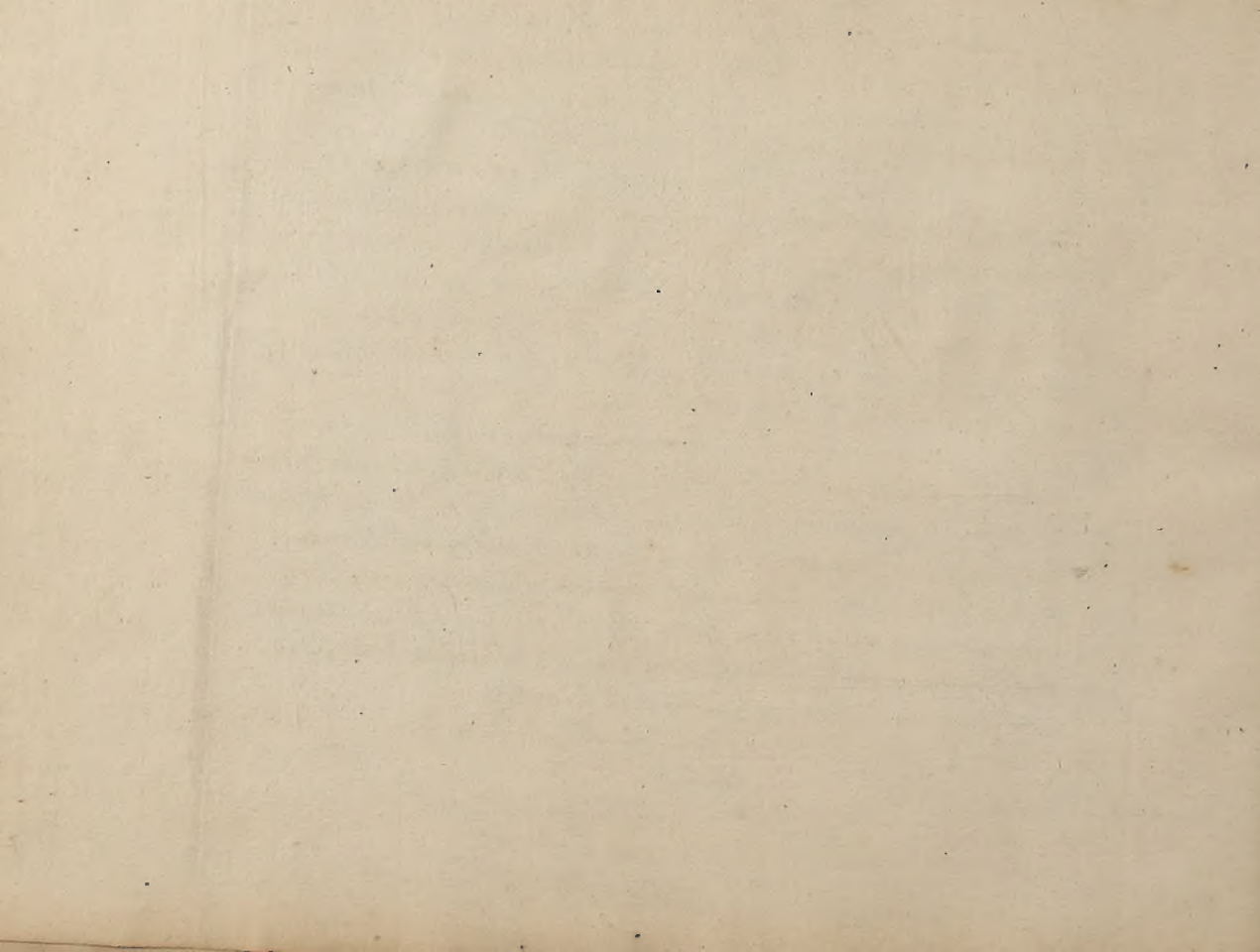
It was with pleasure I found the AUTHOR Concur with me in Offering this mark of my Respect, it is one among those many Obligations to him, which I wish I could as warmly Express, as I sensibly feel, for he has not only brought me out of Obscurity & by allowing me the Great Advantage of Composing a Piece written by him, But Secur'd my Welfare by recommending me to the Notice and Favour of M^r. Garrick.

I am indeed told there are some who affect not only to doubt my having Set the Musick of the Padlock, but even to Name the Composer, some Italian Master (God knows who) that I stole it from; but if any such Composer Exists, my Enemies would do well to produce his Works, for I Declare I am not Conscious of having receiv'd any Assistance in what I here do my self the Honour to present to you, but from the Author of the Opera, and my Obligations to his Taste and Judgment, I am very ready to Acknowledge

I have the Honour to be
Madam

with Great Respect
your most Obedient
and most Oblig'd Servant

Charles Dibdin.



OVERTURE.

Allegro.

The musical score is arranged in a system of seven staves. The top staff is the first violin part, marked *Allegro.* and *tr*. The second staff is the Oboe part, marked *Oboe* and *tutti*. The third staff is the Fagotti part, marked *Fagotti* and *tutti*. The fourth staff is the second violin part, marked *tutti* and *for*. The fifth staff is the first violin part, marked *tr* and *for*. The sixth staff is the Oboe part, marked *Oboe* and *tutti*. The seventh staff is the Fagotti part, marked *Fagotti* and *tutti*. The score includes various musical notations such as *tr*, *tutti*, *for*, *mf*, *mfz*, *cres.*, and *for*.

3

First system of a musical score. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a melodic line with many sixteenth notes and some slurs. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment. Dynamic markings 'pia.' and 'for.' are placed below the upper staff.

pia. *for.* *pia.* *for.*

Second system of the musical score. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff continues the accompaniment. Dynamic markings 'pia.' and 'for.' are present.

pia. *for.* *pia.*

Third system of the musical score. The upper staff includes trills marked with 'tr' and dynamic markings. The lower staff continues the accompaniment. Dynamic markings 'pua.' and 'tr' are present.

pua. *tr* *tr*

Fourth system of the musical score. The upper staff features a melodic line with slurs and dynamic markings. The lower staff continues the accompaniment. Dynamic markings 'for.', 'pua.', 'pua.', and 'cres' are present.

for. *pua.* *pua.* *cres*

Fifth system of the musical score. The upper staff features a melodic line with slurs and dynamic markings. The lower staff continues the accompaniment. Dynamic markings 'puafor.', 'for.', and 'forls.' are present.

puafor. *for.* *forls.*

volti

Andantino.

First system of musical notation for the Andantino section. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 3/4 time signature. The treble staff contains a melodic line with various dynamics including *pua.* and *for.*, and a trill marking *lr*. The bass staff contains a supporting bass line.

Second system of musical notation for the Andantino section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with dynamics *pua.* and *for.*, and a trill marking *lr*. The bass staff contains a supporting bass line.

Third system of musical notation for the Andantino section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with dynamics *for.* and *pua.*, and trill markings *lr*. The bass staff contains a supporting bass line.

Fourth system of musical notation for the Andantino section. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with dynamics *for.* and *pua.*, and trill markings *lr*. The bass staff contains a supporting bass line.

Presto

Fifth system of musical notation, marking the beginning of the Presto section. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The bass staff begins with a bass clef, the same key signature, and a 3/8 time signature. The treble staff contains a melodic line with dynamics *for. Replica pua.* and triplet markings (3). The bass staff contains a supporting bass line.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various note values and rests. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings 'FP' (Forzando Piano) are placed below the treble staff at four different points. A repeat sign is visible at the beginning of the system.

Second system of the musical score. It consists of two staves. The treble staff has a melodic line with dynamic markings 'F' (Forzando) and 'P' (Piano) alternating. The bass staff has a rhythmic accompaniment. A repeat sign is present at the start of the system.

Third system of the musical score. It consists of two staves. The treble staff has a melodic line with dynamic markings 'P' (Piano) and 'F' (Forzando). The bass staff has a rhythmic accompaniment. The word 'pia.' (pianissimo) is written below the treble staff. A 'for.' (forzando) marking is at the end of the system.

Fourth system of the musical score. It consists of two staves. The treble staff features a melodic line with triplets and dynamic markings 'pia' and 'for. s.'. The bass staff has a rhythmic accompaniment.

Fifth system of the musical score. It consists of two staves. The treble staff has a melodic line with dynamic markings 'FP' (Forzando Piano) and 'P' (Piano) alternating. The bass staff has a rhythmic accompaniment. The word 'for. s.' (forzando sostenuto) is written at the end of the system.

Sixth system of the musical score. It consists of two staves. The treble staff has a melodic line with dynamic markings 'FP' (Forzando Piano) and 'P' (Piano) alternating. The bass staff has a rhythmic accompaniment.

Sung by Mr Bannister.

Andante
con Moto

3 3 3 3 3
pianiss.

3 3
3 3
3 3
3 3 3 3 3 3 3 3 3 3
2 7/2 3 4 3 2 7/2 3 4 6 4 3 4 8 3 6 5 9 3 6 5 9 3 8

to Council Let me see. Thoughts to Council Let me see. Hum. Hum. to

6-5 6-7 9/5
4-3 4-2 3 6-5 6-2 8
4-3 4-2 4-3

Be or not to Be a Husband is the Question, to Be or not to Be a Husband is the Question. A Cuckold A

b7 6 5 4 b7

Cuckold a Cuckold a Cuckold a Cuckold must that follow. say what Men will Wedlock's a Pill

6 6 6 7 6 6 6 4 6 4

bitter to swallow and hard hard of Digestion Say what Men will Wedlock's a Pill bitter to swallow and hard

Hard of di ges.tion. But Fear makes the Danger seem doule but fear makes the danger seem double

7 PRESTO. 6 6 6 6 6 6

Say Hymen what Mischief can trou ble say Hymen what Mischief can trou ble say Hymen say Hymen what Mischief can trouble my

4 3 4 3

Peace should I venture to try you my Doors shall be lock'd my Windows be block'd my Doors shall be lock'd my Windows be block'd in

Tasto Solo

Doors shall be lock'd and my Windows be block'd no Male in my House not so much as a Mouse my Doors shall be lock'd and my windows be

6 6

block'd no Male in my house not so much as a mouse then Horns Horns Horns! then Horns Horns Horns!

5 6 6 6

then Horns Horns I de fy you my doors shall be lockd and my windows be blockd then Horns Horns I de fy you No Malein my house not so

much as a mouse then Horns Horns I de fy you then Horns Horns I de fy you then Horns Horns I de fy you

Sung by Mrs Derman.

Allegro

I know the World I know the world the world Sir tho I sayt I know the world I know the world the world Sir tho I sayt Im cau tious and

ise and they who sur prise my Pru. dence nodding must sit up late my Pru. dence nodding must sit up late

ma Ne ver Ne ver fear Sir Your Safe ty

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) has a melody with a dynamic marking 'ma' under the first measure. The piano accompaniment (bass clef) provides a rhythmic and harmonic foundation. The lyrics 'Ne ver Ne ver fear Sir Your Safe ty' are written under the vocal line.

here. Ne ver Ne ver fear Sir Your safe ty s here. Yes yes yes yes Ill

Detailed description: This system contains the third and fourth staves of music. The vocal line continues the melody from the previous system, starting with the word 'here.' followed by 'Ne ver Ne ver fear Sir Your safe ty s here.' and ending with 'Yes yes yes yes Ill'. The piano accompaniment features various fingering numbers (7, 4, 7, 6, 5, 6, 4, 3, 6) and a 'b' symbol under the bass line.

An swer Ill an swer for Miss. Yes yes yes yes Ill an swer Ill an swer for Miss. Let me a lone Sir Let me a

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics 'An swer Ill an swer for Miss. Yes yes yes yes Ill an swer Ill an swer for Miss. Let me a lone Sir Let me a'. The piano accompaniment includes fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and a '6' symbol under the bass line.

Fausto Solo.

lone Sir Ill warrant my Care Sir shall weigh to a Hair shall weigh to a Hair Sir as much as your own as much

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics 'lone Sir Ill warrant my Care Sir shall weigh to a Hair shall weigh to a Hair Sir as much as your own as much'. The piano accompaniment features a series of eighth-note chords.

as your Own as much as your Own. *ma.* for.

Detailed description: This system contains the ninth and tenth staves of music. The vocal line has the lyrics 'as your Own as much as your Own.' followed by a dynamic marking 'ma.' and the word 'for.'. The piano accompaniment includes fingering numbers (4, 3, 6, 4, 3) and a '6' symbol under the bass line.

Sung by Mrs Arne.

8. Flute.

Andantino

The musical score is written in 6/8 time and consists of two main parts: a vocal line and a piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'Andantino'. The score includes lyrics for the vocal line and a piano accompaniment line. The lyrics are:

l'ia for Say lit the foolish flutring thing little foolish flutring thing. Say little foolish flutring thing little foolish flut ring
 Thing Whi ther ah whither whi ther ah whither whi ther ah whither would You wings of a ray fly - - - - - ight Stay here and Sing.
 Stay here and Sing 3 thy Mistres to De light Stay here ... and I Sing ... thy Mistres to de light Stay here ... and Sing ... thy Mia tres to de

The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like '3' and '6' under the piano line, possibly indicating triplets or sixteenth notes. The score ends with a double bar line and a fermata over the final note.

light - thy Mis-tres to de-light - thy Mis tres to de-light, No no no no Sweet Robin, sweet Robin, sweet Robin you shall not go.

No no no no sweet Robin, sweet Robin, sweet Robin you shall not Go, Sweet Robin sweet Robin sweet Robin sweet Robin no no you shall not Go. where you

Wanton could You be half so hap py as with me. where - - You Wanton could You be - - half so hap py as with me. half so

Hap py as with me - - half so happy as with Me half so hap-py as with Me.

Sung by M^r. Bannister .

Allegro

Pia

f *p* *f* By some I am told that I'm wrinkled and old, but I will not, I

will not believe what they say, I feel my Blood mounting like Streams in a Fountain, I feel my Blood mounting like

Streams in a Fountain, that merrily sparkle and Play, By some I am told that I'm wrinkled and old, But I

will not believe what they say, I feel my Blood mounting like Streams in a Fountain, that

merrily sparkle and Play, that merrily, merrily, merrily. merrily, merrily sparkle and Play, that merrily, merrily, merrily, merrily,

F^e P^o 6 5 F^e

merrily sparkle & Play, that merrily sparkle and Play, that merrily sparkle & Play.

6 5 F^e P^o 6 4 3 3 F^e 6 3

For Love I have will, have will and Ability still, have will & Ability still, Ods bobs I can scarcely re-

P^e # # F^e P^o F^e P^o

=frain, Ods bobs I can scarcely re=frain, my Diamond my Pearl, my Diamond my Pearl, then be a good Girl, then be a good Girl un-

F^e P^o F^e P^o F^e P^o 6 P^o # 6 F^e # P^o 6 #

=till I come to you a gain. then be a good Girl, then be a good Girl un-till I come to you a gain. Al Segao 8.

6 6 # F^e 8 6 6 4

78

Sung by M^{RS} Arne

Allegretto

Musical notation for the first system, including treble and bass staves with dynamics P., F., and P.

Was I a Shepherd's Maid to keep On yonder Plains a Flock of Sheep,^{Sy}

Figured bass notation: P. 6 4 5 3 6 4 5 3 6 4 5 3 F.

On yonder Plains a Flock of Sheep, Well pleas'd I'd Watch the live-long day, my Ewes at feed, my Lambs at play, Well

Figured bass notation: P. F. 6 4 5 3 6 6 4 5 6 # 6 # 6 6 6 6

pleas'd I'd watch the live-long day, my Ewes at feed, my Lambs at play, my Ewes at feed, my Lambs at play, my Ewes at feed, my

Figured bass notation: m.f. P. 4 6 6 6 4 5 3 m.f. 4 6 6

Lambs at play, my Lambs at play.^{Sy} Or

Figured bass notation: 4 5 6 6 5 7

would some Bird that Pity brings, but for a moment lend its Wings, but for a moment lend its Wings, Oh would some Bird that

Pi - ty brings, but for a moment lend its Wings, my Parents they might rave and scold, my Guardian strive my Will to hold, their Words are harsh, his

Walks are high, but spite of all a-way I'd fly, but spite of all a-way I'd fly, but spite of all a-way I'd fly, but spite of all a-

- way I'd fly, but spite of all a-way I'd fly - - - , a-way I'd fly - - - , a-way I'd fly.

Sung by Mr Vernon

Alligret:

The musical score consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The tempo is marked 'Alligret:'. The key signature has one flat (B-flat). The lyrics are as follows:

Hither..Ve.. nus with ... Your Doves Hither ... all Ye laugh..ing Love
 round me form your Wings ... dis play and waft ... a Lo ver on his way a Lo ver on his
 way and waft a Lo ver on his way a Lo ver on his way anwaft a Lo ver on his way and waft a Lo ver on his way Or
 could I but like Jove of old Transform my self to show'ry Gold. Or in a swan my pation shroud or in a swan my

The piano accompaniment features a steady eighth-note bass line and a more active treble line with various ornaments and figures. There are several '6' and '7' markings in the bass line, likely indicating fingerings or specific rhythmic patterns. The score ends with a double bar line and a repeat sign.

Pat sion shroud or wrap it in an Or-ient-Cloud what Locks or Bars should then im pede to

keep me from my char ming Maid my char ming Maid. Hi-ther Ve-nus with your Doves Hi-ther all-ye

laugh-ing Loves; Ronnd me form your wings-dis play and waft a Lo ver

on his way a Lo-ver on his way and waft a Lo-ver on his way a Lo ver on his way a Lover on his

Way a Lo ver on his way. *pia.* *for.* *pia.*

Sung by M^r Dibdia.

Allegro

Musical notation for the first system, including treble and bass staves with notes and dynamics like 'F' and 'p'.

Dear heart Dear heart what a terrible life am I led. Dear heart Dear heart what a

terrible life am I led. a Dog a dog a dog has a better. a dog a dog a dog has a better has a better that's Shel ter'd and fed Night and

Day 'tis the same my Pain is their Game Night and day 'tis the same my Pain is their Game I wish to my heart I was Dead. I wish to

heart I was Dead. Night and Day 'tis the same my Pain is their Game Night and Day 'tis the same my Pain is their Game I wish to my

19 20
QUARTETTO

Sung by M^r. Vernon M^r. Dibdin M^{rs}. Dorman and M^{rs}. Arne.

Allegro.

Leander. Leonora.

Oh Thou whose Charms whose Charms en slave my Heart. in Piety hear Oh hear a Youth com plain. I must nothear dear

Leonora.

Youth de part why all this Trou ble all this Art for what you ne ver can ob tain why all this trou ble

Leander.

O Thou whose Cham en slave my Heart. In Piety hear a Youthcomplain O thou whose charms en

all this Art for what You ne ver can Ob tain. It is a no thers Right.

...slave my heart in Piety hear a Youth complain Do I then seek your Lovein vain. And He distracting thou trust

Leonora.

Leander.

Must happy happy be and he distracting thought must happy be while You're in Pain must happy

Happy happy be while I am doom'd to Pain Must happy happy be and he distracting thought must happy be while I'm in Pain must happy

Ursula.

be while You're in Pain.

Come round young man I've been to try come round young man I've been to try, Mungo.

be while I'm in Pain.

Presto.

And so have I and so have I

Ursula.

Mungo.

Leander.

so'ave I and so have I. I'm sure the wall is not too high, if you please you mount with Ease Can you to aid my Bliss deny, can you to aid my...

Moderato.

Leonora

Bliss deny Shall it be so. shall it be so if You say no I will not Go if You say No I will not Go. I

must com...ply how e...ver loath. I must com ply how e...ver loath. But when e...ver

Tasto Solo.

We de sire make him Pro mise to...ke tire. Ay ma ry He shall take his Oath Ay ma ry he shall

Urfula.

take his Oath. By...those Eyes of Hea ven ly Blue By...Your Lips am bro...sial Dew those Cheeks where

Leander.

Andante

Rose...and Li...ly Blend that Voice the Mu...sick of...the Spheres Lord ha' Mercy how He

Mungo

Allegro.

Swears Lor th a mercy how he swears it makes ry hairs all stand an End it makes my hairs all stand an end. Enough, Enough, Ascend, Ascend.

Ursula.

CHORUS.

Leonora
Ursula.

Let's be merry while we may now the Old One's far a way Let's be merry while we may now the Old One's far a way

Leander.
Mungo.

Let's be merry while we may now the Old One's far a way Let's be merry while we may now the Old One's far a way

Allegro

Let's be merry while we may now the Old One's far a way Let's be merry while we may now the Old One's far a way

Laugh and Sing and Dance and Play harmlefs Pleasures why de lay. Laugh and Sing and Dance and Play harmlefs Pleasures why de lay.

Laugh and Sing and Dance and Play harmlefs Pleasures why de lay. Laugh and Sing and Dance and Play harmlefs Pleasures why de lay.

Laugh and Sing and Dance and Play harmlefs Pleasures why de lay. Laugh and Sing and Dance and Play harmlefs Pleasures why de lay.

Let's be merry while we may Now the Old One's far a way. Laugh and Sing and Dance and Play Harmlefs Pleasures why de

Let's be merry while we may Now the Old One's far a way. Laugh and Sing and Dance and Play Harmlefs Pleasures why de

lay Harmlefs Pleasures why de lay Harmlefs Pleasures why de lay.

lay Harmlefs Pleasures why de lay Harmlefs Pleasures why de lay.

lay Harmlefs Pleasures why de lay Harmlefs Pleasures why de lay.

Sung by M^{rs} Dorman.

Allegro moderato.

Musical notation for the first system, featuring a treble and bass staff with a piano (p) dynamic marking.

When a Woman's front is wrinkled and her hairs are sprinkled with Grey

and her hairs are sprinkled with Grey lack a day lack a day how her Lovers fall away

when a Wo-mans front is wrinkled and her hairs are sprinkled with Grey how her Lovers fall away

how hers Lovers fall away full away Like fashion's puff a-side the's call no one respect ret.

pect will pay no one respect respect will pay like fashions past a - fide fbe's cast no one respect

in F *senza Cembalo* *tutti*

pect will pay no one respect respect will pay remember Laisces remember Laisces remem - ber Laisces

member & while the Sun shines make Hay you cannot expect in De - cember the Flowers you gather

F *P* *F* *P*

May you cannot expect in De - cem - ber the Flowers you gather in May the Flowers you gather in

F *m F*

May the Flowers you gather in May

F

Sing by Mr. Dibdin.

Presto

Musical notation for the first system, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Let me when my heart a sinking hear the sweet Guittar a clinking

Musical notation for the second system with lyrics: "Let me when my heart a sinking hear the sweet Guittar a clinking". The system includes a treble clef with lyrics and a bass clef with accompaniment. There are some numerical markings (6, 4, 3) at the end of the bass line.

when de tring peak fuch mufick he make when de tring peak fuch Mufick he make I foon am cur'd of

Musical notation for the third system with lyrics: "when de tring peak fuch mufick he make when de tring peak fuch Mufick he make I foon am cur'd of". The system includes a treble clef with lyrics and a bass clef with accompaniment. There are numerical markings (6, 6, 6) at the end of the bass line.

thinking I foon am cur'd of thinking Then the toot toot toot of the merry Flute

Musical notation for the fourth system with lyrics: "thinking I foon am cur'd of thinking Then the toot toot toot of the merry Flute". The system includes a treble clef with lyrics and a bass clef with accompaniment. There are numerical markings (6, 6, 6, 6) at the end of the bass line.

and Cymbalo and Tymbalo and Cymbalo and Tymbalo

Musical notation for the fifth system with lyrics: "and Cymbalo and Tymbalo and Cymbalo and Tymbalo". The system includes a treble clef with lyrics and a bass clef with accompaniment. There are numerical markings (F P F P F P) at the end of the bass line.

tafto folo

F P and Cymbalo and Cymbalo and Tymbalo to boot the Cymbalo the Cymbalo and Tymbalo to boot We'll

dance and we'll sing till we make the house ring and ty'd in his Garters old Mafsa may fwing we'll dance and we'll sing till we

make the house ring and ty'd in his Garters old Mafsa may fwing old Mafsa may fwing old Mafsa may fwing

Let me when my heart a finking Let me when my heart a finking hear the sweet Guitar a

clinking when a string speak such Muffick he make when a string speak such Muffick he make

tutto folo

foen an cur'd of thinking I foen an cur'd of thinking then the toot toot toot of the merry Flute and

6 6 6 6 6 6 4 3

Cymbalo and Tymbalo and Tymbalo and Cymbalo the

tutto solo F F F P F P

Cymbalo the Cymbalo and Tymbalo to boot the Cymbalo the Cymbalo and Tymbalo to boot we'll dance and we'll sing till we

5 5

make the house ring and ty'd in his Garters old Mafsa may fwing we'll dance and we'll sing till we make the house ring and ty'd in his

5 6 5

Garters old Mafsa may fwing old Mafsa may fwing old Mafsa may fwing

6 6 6 6 6 6

Sung by Mr Vernon.

Andante.

pu. *for.* *pu.* *pu.* *for.* In

Vain You bid your Cap tive Live while you the means of life de ny Give me your smiles your wish es give to Him who

must with out you Die give me your Smiles your Wish es give to Him who must ...without you Die to Him... who

must ...with out You Die. Shrunk from the Sun's en live

Beam bid Flow'rs re .tain their cent and hue it's source dried up tid flow the Stream or Me . Ex .ist de priv'd of You. In Da Capo.

Sung by Mrs Arne.

Allegro
non troppo

for

Oh. me Oh me what shall we do

Fault is all a long of You the Fault is all a long of You You brought him in why did you so 'twas not by my de sire you know 'twas

not by my de sire you know 'twas not by my de sire you know Oh me oh me what shall we do the fault is all a long of you the

Fault is all a long of you the fault is all along of you . We have but too much Cause to fear na

Guardian when he comes to hear We've had a Man with us will Kill me you and all in deed he will No Peni tence can Par'n procure He'll Kill us ev'ry

Soul I'm sure No Peni tence can Par'n procure He'll Kill us ev'ry Soul I'm sure He'll kill us ev'ry Soul I'm sure He'll kill us ev'ry foul I'm sure

Oh me! oh me! what shall we do the Fault is all a long of you the Fault is all a long of you You brought Him in why did you so wa'

not by my De...sire you know Oh me! oh me! what shall we do the Fault is all a long of You Oh me! oh me! what shall We

Do! Oh me! oh me! what shall We do?

31

Sung by M^r Bannister.

Presto

Oh wherefore this ter ri ble Hurry Oh wherefore this ter ri ble

Hur ry My Spirits are all in a Hurry my Spirits are all in a Hurry and A bove and Be low from my Top to my

Toe are running about Hurry four ry My Heart in my Bosom my Heart in my Bo som my Heart in my Bo soma Bumpin, goes

Thumpin, and Jammin, an Jumpin, and Thumping and Thumpin, and Jumping and Jumping and Thumping and Trumping & Jumping and

Thumpin, Goes Thumping and Jumping & bumpin, as thumpin, & Jumping & thumpin, Is't a

Spec-tre I see I'st a Spec-tre I see I'st a Spec-tre I fee I'st a Spec-tre I fee? Hence!

6 . 7 6 5 6 7 6 5

Va nish. Ah me! Ah me! Hence! Va nish! Ah me! Ah me! my Sen-ses De-ceive me foon

7 7 7 7 b

Rea-son will leave me foon Rea-son will leave me. whata Wretth am I des tin'd to be. Oh.

b

Wherefore this ter-ri-ble Hur-ry Oh where fore this ter-ri-ble Hur-ry My Spi-rits are all in a Hur-ry and a

S S

-bove and be-low from my Top to my Toe are run-ning a bout Hur-ry scurry My Heart in my Bo-som my

6 5 4

Heart in my Bo-som my Heart in my Bo-som-a Bump-ing Goes Bump-ing and Jumping and Thumping & Jumping

Thump ing and Thump ing and Jump ing and Jump ing and Thump ing Goes Thump ing and Jump ing and Thump ing. My

Heart in my Bo-som a Bump-ing a Bumping Goes Thump ing and Jump ing and Jump-ing and Thump ing my Heart in my

Bo-som a Bump-ing a Bumping Goes Thump-ing and Jump-ing and Jumping and Thumping Goes Thumping and Jumping and

Thump ing Goes Thump ing and Jump ing and Thump ing.

LEADER.

Hark Hark Hark, The Neigh'ring Convent's Bell Tolls. The Ves per hour to tell. Tolls.

Leader.

Hark Hark Hark, the Neigh'ring Convent's Bell. Tolls. The Ves per hour to tell. Tolls.

the Ves per Hour to Tell.

the Ves per Hour to Tell.

The Cloek now Chimes the Clock now Chimes

Thou sand Thou sand thousand times farewell. a Thou sand Thou sand thousand times farewell.

Hark the Neigh'ring Convent's Bell. Tolls the Ves per Hour to tell.

Hark the Neigh'ring Convent's Bell. Tolls the Ves per Hour to tell.

The Clock now Chimes. The Clock now Chimes. A Thou sand Thou sand Thou sand timesfare

well. The Clock now Chimes. The Clock now Chimes. A Thou - sand Thou - sand Thousand timesfare well. A

Thou sand Thou sand Thou sand Times Fare well a Thou - sand Thou sand Thou sand Times Fare

well.

VAUDVILLE.

Allegro

Diego.

Go Forge me Fetters that shall Bind & rage of

tempestous Wind Sound with a Needle full of Thread the Depth of Ocean's free pybed. Sound with a Needle= full of Thread the depth of

O...cean's free py Bed Snap Oaks like Twigg a cros your Knee quench Et na with a Dish of Tea in these Ma noevres shew your Skill then hold a

Chorus.

Wo man if you will Snap Oaks like Twigg a cros your knee quench Et na with a Cup of Tea in these Ma oe vres shew your skill then hold a

Ursula.

Wo man if you will, Permit me to put in a word my Master here is quite ab surd that Men should Rule our Sex is meet but Art not

Force must do the feat. Re member what the Fa ble says where the Sun's warm and Chear-ing Rays bring; that a hour

6 6+ 5/3

Chorus.

Rain with all their Fufs attempt in Vain. Remember what the Fa ble says where the Sun's warm and chear-ing Rays bring; that a bout w. Wind

6 b b7 4

Rain with all their Fufs at tempt in Vain. And faster be not angry tray if Ne-ger Man a word should Say "e has a Fa- He rat

Mus.

6 7/2 7/2

She which with this Mat-ter will a-gree an O-l once took it in his head with some young Pret ty bird to wed outalohis

4 3 6 5 6 7 5 5 6 6

Wor-ship came to woo he could Get None but the Cuc-koo Cuc-koo Cuc-koo Cuc-koo Cuc-koo. An O I

Chorus.

6 6 6 6 6 6 6 6

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took it in him head with some young pretty Bird to wed but when his Worship came to Woo he could get none but the Cuckoo

Ye Youths reflect who wish to taste the Joys of Wedlock Pure and Chaste Ne'er let the Mistress and the Friend in any way

Slave and Tyrant end while Each with tender Passion burns ascend the Throne of Rule by turns and place to Love and Vir-tue

Chorus.

Just Se-cu-ri-ty in mu-tual Trust. While Each with ten-der Pas-sion burns a-scend the Throne of Rule by turns & place to

Love to Vir-tue just Se-cu-ri-ty in mu-tual trust. To sum up all You now have heard Young Men and Old peruse the Bard a Ten-

Trusted to his Care his Rule is Pi. thy short and clear be to her Faults a lit tle Blind be to her Vir tues very Kind let all her Ways be

Figured Bass: 6, 5, 6, 4, 5, 6

Chorus.

un con find and clap your PADLOCK on her Mind Be to her Faults a lit tle blind be to her Vir tues ve ry Kind let all her ways be un con find an

Figured Bass: 6, 4, 5, 6, 6, 4, 6, 1/2, 7, 5, 6, 5, 3, 6, 1/2, 7, 5, 3, 7

clap your Pad lock on her Mind clap your Pad lock on her Mind clap your Pad lock on her Mind be to her Faults a lit tle Blind be to her Virtues ver

Figured Bass: 6, 4, 3, 6, 6, 4, 3, 4, 5, 3

Kind let all her Ways be un con find and clap your Pad lock on her Mind be to her Faults a lit tle Blind be to her Vir tues ve ry Kind let all

Figured Bass: 6, 4, 3, 6, 7, 5, 6, 5, 3, 7, 5, 3

Ways be un con find and clap your Pad lock on her Mind let all her Ways be un con find and clap your Pad lock on her Mind. Fine.

Figured Bass: 4, 3, 6, 7, 4, 3, 6

